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THE YEAR 1898.

"Sed fugit, interea fugit, irreparabile tempus."—VIRGIL.

THE end of a year naturally leads to a review of events which have occurred in it. Though it cannot, perhaps, be said that the year 1898 was one of musical wonders, yet it was a busy and, on the whole, a profitable one. Its musical record shall, however, speak for itself.

At the opening meeting of the annual conference of the Incorporated Society of Musicians at the Mansion House on January 4th, Dr. Stainer delivered an interesting and valuable address, in which he expressed a hope that the matter of musical teaching would receive the attention of the Government, so as to prevent harm being done to the progress of music by incompetent teachers. The performance of Tallis's wonderfully made Motet in forty parts at one of the conference concerts deserves mention. The opening of the new buildings of the Guildhall School of Music in the autumn, in consequence of the increase of pupils, testifies to the continued prosperity of that institution, and among those new buildings must specially be named the new theatre. The usual Students' Concerts have been given at the Royal College of Music, where, on November 11th, was produced "Hiawatha's Wedding Feast," the composition of that rising musician, Mr. S. Coleridge-Taylor. The Students' Concerts of the Royal Academy of Music have maintained their interest; several instrumentalists and vocalists of promise have appeared at them. Among the Academy lectures may be mentioned the three given by Mr. E. F. Jacques on "Eastern Music." Reference to these reminds us of other interesting and instructive lectures given during the year:—The Gresham lectures by Sir Frederick Bridge, at one of which the recently discovered sketch-book of Mozart was described; and those given at Trinity College by Mr. Jacques as "Queen Victoria" lecturer for the year. Besides these, there were the four lectures given by Mr. J. A. Fuller Maitland on the music of Brahms, M. Victor Maurel's lecture on Singing, and the lectures of M. Aramis on popular Greek folk-songs; and also those of the Musical Association and the Incorporated Society of Musicians.

Of new books published during the year we would first

mention Professor Ebenezer Prout's first volume of "The Orchestra," a second edition of which was issued within five months. This is a work which it would be superfluous to praise, for it has already been acknowledged by competent authorities as the best of its kind. With the second volume, which it is hoped will soon be ready, the learned Professor will complete a remarkable series of textbooks for which many students and many teachers will arise and call him blessed. A new edition of the translation of Dr. Riemann's Dictionary, with many additions by the author, appeared towards the close of the year, and the demand for this—to quote from a contemporary—"most admirable musical encyclopaedia, and sufficiently exhaustive for ordinary reference," is likely to go on increasing. It is not the only good dictionary, but the only one in which so much information is conveyed within so moderate a space. The appearance of the sixth volume of Wagner's literary works in English by Mr. Ashton Ellis, that devoted disciple and student of the Bayreuth master, brings him one step nearer to the conclusion of his stupendous task. This volume contains, among other things, an essay on "Religion and Art," some interesting papers on "Parsifal at Bayreuth," and one on "A Youthful Symphony"—i.e. the one written by Wagner at the age of nineteen. An interesting Memoir of Sir Robert P. Stewart, Mus. Doc., late Professor of Music in the University of Dublin, by O. J. Vignolles, M.A., appeared in December.

The two principal festivals of the year were those of Gloucester and Leeds. At the former, held in September, three of the four new sacred works of Verdi were produced for the first time in England. In style they differ greatly from that of the ecclesiastical music commonly heard in our cathedrals, but they are most impressive, and, as the compositions of an octogenarian, highly remarkable. Of the other novelties we must mention Sir Hubert Parry's "A Song of Darkness and Light," the poem by Robert Bridges, a clever, genial work; and Mr. S. Coleridge-Taylor's orchestral "Ballade" in A minor. This was the first appearance of the young composer at a festival, and although opinions differed somewhat as to the actual merit of the "Ballade," it was generally considered to be a work of much promise. The Leeds festival was held between the 5th and 8th of

October under the direction of Sir Arthur Sullivan. Mr. Edward Elgar's dramatic cantata, "Caractacus," containing much powerful, dramatic music, was successfully produced under his own direction. Professor Stanford's setting of the Latin text of the *Te Deum* proved a clever, effective work, though most of the judges were scarcely disposed to regard it as equal to his fine Requiem produced at Birmingham in 1897. Mr. F. H. Cowen contributed an admirable setting of Collins's "Ode to the Passions" for chorus and orchestra. The "Moorish Rhapsody" by Humperdinck, consisting of two tone-pictures, "Elegy at Sunset" and "Scene in a Moorish Café," proved attractive; the music is clever and picturesque. The composer, who conducted, was warmly received.

The opera season at Covent Garden, principally devoted to Wagner, was not remarkable for novelties. In fact, only two were produced—*Henry VIII.*, by M. Camille Saint-Saëns, and *Ero e Leandro*, by Signor Mancinelli, two works which testify in various ways to the ability of their respective composers, yet neither of which is likely to enjoy popularity. The three cycles of the *Ring des Nibelungen* during the months of June and July were highly successful as regards attendance. The performances, too, were in many ways excellent, though the stage management left much to desire. Among the chief impersonators of the *dramatis personæ* were Fräulein Ternina—whose magnificent singing and acting in *Tristan*, and in the one performance of Beethoven's *Fidelio*, must not be forgotten—Frau Schumann-Heink, Mesdames Eames, Nordica, and Miss Marie Brema, and MM. Van Rooy, Van Dyck, and, last but not least, the brothers De Reszke. Herr Felix Mottl took the place of the late Herr Anton Seidl, who was to have conducted the performances, and certainly no better man than the former could have been found. Herr Richter was first invited, but was unable to come. The attempt to give the work somewhat under Bayreuth conditions was praiseworthy. When at Bayreuth the early hour of commencement of the performances causes no inconvenience, since the sole object of visiting that city is to attend them; but it was wonderful to see so many persons here in London able and willing to conform to arrangements much at variance with their usual occupations and habits; the weather, fortunately, was magnificent, or the turning of the large audience out of the building during the long *entr'actes* would have been disastrous. There has been much talk about a "Wagner" theatre to be built in or near London, though as yet nothing appears to be definitely settled. Such a theatre ought to be erected, and under proper management would undoubtedly prove successful.

The Carl Rosa Company, since it passed into Dr. Osmond Carr's hands, seems to have been doing much better. The reorganized troupe came to London in October, and their brief season at the Grand Theatre, Islington, proved successful.

Sir Arthur Sullivan's *Sorcerer* and *Trial by Jury* were revived at the Royal Savoy Theatre. Of successful musical comedies we may name the *Greek Slave* and the *Belle of New York*.

Orchestral concerts are becoming more numerous every year. The Philharmonic Society gave its usual series in the early part of the year. Herr Moritz Moszkowski appeared in May, and played his new piano-forte Concerto in E. Eugen d'Albert conducted his Symphony in F at the sixth concert, at which his wife, Frau Hermine d'Albert, made a favourable *début* as vocalist. Dr. Saint-Saëns appeared at the final concert, and conducted his early Symphony in A (Op. 55); he also performed a fantasia on the organ. An autumnal series

of these concerts was announced but afterwards abandoned. Of the Crystal Palace concerts in the spring and autumn there is nothing to record of importance as regards novelties. The orchestral performances under Mr. August Manns have maintained their usual standard of excellence. Particularly fine renderings were given of Beethoven's "Eroica" and of Tschaikowsky's "Pathetic" symphony. M. Lamoureux gave a successful series of concerts in the spring, but, in consequence of an unfortunate accident, the autumnal series announced by Mr. Newman had to be abandoned. The Westminster Orchestral Society continues to prosper; at one of the concerts a well-written Mass by Mr. Stewart Macpherson, their talented conductor, was produced. Three Orchestral concerts have been given during the year by Mr. Frederick Dawson, a pianist of great ability; at his last in November he played Brahms's two piano-forte concertos. The orchestra at all three concerts was under the direction of Herr Karl Klindworth.

Mr. Henry J. Wood with his "Symphony," "Wagner," "Promenade," and "Sunday" concerts has had a busy year at Queen's Hall. The talented conductor's partiality for Slavonic music is well known, and Borodine, Tschaikowsky, Moussorgsky, Rachmaninoff, Rimsky-Korsakoff, and other names, which require skill both in spelling and pronouncing, have been found on his programmes. The Tschaikowsky "Pathetic" and the "Casse-Noisette" Suite have well deserved their popularity, but not all of Mr. Wood's experiments in Russian music have proved successful. English music has not been altogether neglected. Sir Hubert Parry, Sir A. C. Mackenzie, Messrs. Cowen, German, Pitt, Coleridge-Taylor, and some others have been granted a place, but preference has certainly been shown to the foreigner. Mr. Wood has given fine performances, especially of Beethoven and Wagner music, and at any rate, as regards conducting, he may certainly be considered the right man in the right place. Richter and Mottl "Wagner" concerts were also given at the Queen's Hall; at one of the last Herr Weingartner made a most brilliant *début* as conductor.

Space will only allow us to name the Royal Albert Hall Concerts, which continue under the direction of Sir Frederick Bridge; the Bach Choir Concerts, one of which was *In Memoriam Brahms*; the Handel Society, which revived Handel's *Athaliah* and *Belshazzar*; and the flourishing Highbury Philharmonic, under Mr. C. H. Betjemann, which gave the first performance in London of Mr. Elgar's "Caractacus."

There was a change in the arrangements of the 1898-99 Popular Concerts, which commenced on October 29th. With one exception—a special concert on December 12th, at which Mr. Paderewski appeared—there were up to Christmas no Monday concerts. Mr. Chappell declared that "it would be of little avail to discuss the circumstances, sufficiently well known, which have made this step necessary." But, as if to make up for this loss, Herr Elderhorst announced a series of twenty-four chamber concerts at the Steinway Hall. The first took place on October 19th, and the programmes of the first eight were interesting, the performances creditable, and the attendance fairly good. Mention must also be made of the interesting concerts of the newly formed Curtius Concert Club, which commenced on Wednesday, October 26th.

Piano-forte recitals have, as usual, been very numerous. The most important have been given by:—Madame Carreño, Madame Ella Pancera, and MM. De Greef, D'Albert, Pachmann, Friedheim, Slivinski, Hegner, and also Ernst von Dohnányi. The last named, who

made his *début* in London at a Richter Concert, afterwards gave three recitals, in which he displayed gifts of a high order both as pianist and composer. A series of "Chopin" recitals was given by Madame Riss-Arbeau, at which she played practically the whole of that composer's works. The experiment was a curious one, and from an artistic point of view not altogether satisfactory, though it gave ample proofs of the lady's technical skill and wonderful memory. The rising pianist, Miss Gertrude Peppercorn, gave a successful recital in the autumn. The appearance of the youthful prodigies, Roujitzsky and Bruno Steindel, may also be noted.

Of vocal recitals it must suffice to mention those of Mr. and Mrs. Henschel, Madame Blanche Marchesi, the interesting Norwegian lady, Madame Hanka Schjelderup, pianist as well as vocalist, and Mr. Frederic Cowen and Mr. David Bispham.

Among miscellaneous events at home we mention the retirement of Dr. E. J. Hopkins from his post of organist at the Temple Church, which he had occupied since 1843. He entered the choir of the Chapel Royal in 1826. Also the retirement of another veteran, Signor Alfredo Piatti. His first appearance in England was at a Philharmonic Concert, June 24th, 1844. On his retirement an address was presented to him by his English friends. The list of signatories was headed by Her Royal Highness the Princess of Wales. Frau Cosima Wagner paid a visit to London this summer. She attended one of the performances of the *Ring* at Covent Garden, and also went to the last Richter, and also the last Mottl concert. The magnificent new organ built by Willis for Lincoln Cathedral was opened on the 17th of November, when Sir Walter Parratt gave a recital. Sir Arthur Sullivan joined the board of directors of the Crystal Palace. Dr. Hubert Parry and Dr. Frederick Bridge have both been knighted. Mr. George Riseley, of Bristol, has been appointed conductor of the Queen's Hall Choral Society. A Folk-Song Society was formed early in the year, having for its objects the preservation and identification of people's songs.

Of foreign events we first notice the interest taken in British music. A concert chiefly devoted to it was given at Brussels by the Ysaye Symphony Orchestra last January. Professor Stanford conducted his "Irish" Symphony, and Sir H. Parry's "Symphonic Variations" and Sir A. C. Mackenzie's "Britannia" overture were performed. Mr. Plunket Greene was the vocalist and Mr. Leonard Borwick the pianist. An English festival concert was given at Monte Carlo in February. At a concert given at Bologna in April, by the Società del Quartetto, the programme included works by Sir A. Sullivan, Sir Hubert Parry, Sir A. Mackenzie, and Mr. Cowen. Sir Arthur Sullivan's *Mikado* and Mr. F. Cowen's *Ruth* have both been given at Berlin. M. Bruneau's *Messidor* was produced at the Monnaie, Brussels, in February, and Mascagni's Japanese opera, *Iris*, at Rome in November. The Abbé Lorenzo Perosi's oratorio, *La Risurrezione di Lazzaro*, produced at Venice in July, created great enthusiasm, and the work has been given with great success in various cities of Italy. His new oratorio, *La Risurrezione di Cristo*, was produced at Rome on December 13th. A successful festival of Norwegian music was given at Bergen (June 26th—July 2nd) under the direction of Dr. E. Grieg. The new Paris Opéra Comique was inaugurated on December 7th.

Among those who have disappeared during the past year we would mention:—A. F. Marmontel (January 16th), pianoforte professor at the Paris Conservatoire since 1848, and teacher of Bizet, Vincent d'Indy, Dubois,

and other well-known musicians; Howard Reynolds (January 25th), cornet player; E. Howell (January 30th), the well-known 'cellist; J. Schulhoff (February 13th), distinguished pianist and favourite composer (his *Carnaval de Venise* at one time enjoyed great popularity); Anton Seidl (March 29th), the famous Wagner conductor who was engaged to conduct the *Ring* cycles here last summer; John Bradbury Turner (April 14th), part founder of Trinity College; Signor Li Calsi (April 16th), pupil of Thalberg, and professor at the Guildhall since its foundation; Theodor Gouvy (April 21st), Alsatian composer whose Op. 1 was published more than half a century ago (his music, though little known in England, is highly esteemed in Germany); B. Vogel (May 16th), well-known musical critic and editor of the *Neue Zeitschrift für Musik*; E. Krantz (May 26th), director of the Royal Conservatorium, Dresden; J. G. Boardman (July 2nd), organist, pupil of Attwood, professor for thirty-two years at the Clapham Grammar School; E. Hartmann (July 19th), composer, and son of the still living J. P. E. Hartmann, aged 94; C. Zeller (August 17th), composer of *Der Vogelhändler*; Thomas Harper (August 27th), the famous trumpeter; Ad. Samuel (September 11th), director of the Ghent Conservatoire; Max Alvary (November 7th), son of the well-known painter Achenbach, and great impersonator of Siegfried.

In concluding this very brief record of the year, we wish all our readers a prosperous New Year, and plenty of good music.

A NEW YEAR'S CARD.

On this northern side of the border the claims of the New Year festival are gradually giving place to the more general observance of Christmas. The one festival is frankly unregenerate and purely social; the other has been adopted by the Church into the calendar of the Christian Year, and so comes to us with sweet associations set round it as a halo. "Peace on earth, good will to men" is in all our hearts, the Tree bears its glowing fruit in many homes, and Churches of all denominations follow the general example of Christendom in celebrating the birth of the Prince of Peace.

And yet the New Year's Day festival observed by Jews, Mahomedans, Chinese, even by Romans and Egyptians as well as by Scotsmen, has a psychical importance all its own. It stimulates interest in life, in the passing of time, and in our relations to our fellow-men. The consideration is borne in on us that we owe our brethren more than bills, more than blame, more than criticism; we owe them affectionate consideration and the exchange of brotherly feelings.

On Christmas, Easter, and New Year cards such greeting often takes the form of an appropriate sentiment or verse; and thoughts of the many beautiful children of music suggest to me a well-known line from Wordsworth's Ode as the motto for this New Year's Card:—

"TRAILING CLOUDS OF GLORY DO WE COME."

Although shades of the prison-house have closed upon us, we votaries of the divine art, however humble or however eminent, can see a special meaning for us in the poet's beautiful thought; the clouds of glory which surround our young Immortals glow with a peculiar radiance, and in them, in a very special sense,

"Our souls have sight of that immortal sea
Which brought us hither."

Among the child prodigies of all ages the musical genius stands on a platform of its own, and commands

in no ordinary degree our interest, our sympathy, and even in many cases a love which is almost personal. An infant of four years who can talk several languages, or work long and intricate sums in mental arithmetic, or solve knotty geometrical problems, is an awesome spectacle which extorts our admiration, while we instinctively (and in nineteenth century equivalent) cross ourselves and probably anticipate for the uncanny little mortal an early and a hydrocephalic release. Very different are the feelings excited by a sweet child of the same age who brings with him, "out of the everywhere into here," a mysterious and a glorious memory of the immortal music quired by the young-eyed cherubim he has left for a time. Is it that we are conscious that the languages, the arithmetic, the geometry are of earth and have to be learned—however phenomenal the gift of learning is—while it does not seem so unnatural that music should be part of the heaven which lies about us in our infancy? Trailing clouds of glory do they come, these beautiful children of our art. The light that shines in child Mozart's face is no unnatural or baleful fire; his heart is pure and childlike, his thoughts and his affections are as simple, as true, as those of our own dear children. In thinking of the genius who played his own compositions at four years, who was the admired of the most musical courts in Europe before he was six, who performed unheard-of feats of memory in Rome, and was honoured by the exclusive Academy in Bologna, we are too apt to forget the affectionate brother "Wolfgang," who so loved his father and mother, who was so bound up in his adored sister "Nannerl," and wrote her such charming chatty letters when they were separated. We all know that lives of great men remind us of many lessons we ought to learn, but do we recognize that lessons as difficult, as important, and as beautiful are taught by the lives of great children?

Childhood in itself can teach us much of simplicity, grace, and beauty, but it was surely a clean-cut face, thoughtful eyes, a noble forehead, a tender mouth, and other evidences of a fine soul, which attracted the Saviour's attention when "Jesus took a little child, and set it in the midst of them," and said, "Except ye become as little children, ye shall in no wise enter the kingdom."

How doubly attractive are all the graces of a child's character when, through the veil of an ordinary and a very lovable humanity, we see the glory of divinity! And is it not true that the more we recognize that the young musicians were human children, the more we and our children will admire and profit by the patience of young Bach, the indomitable pluck of young Handel, the perseverance of young Haydn, the overflowing heart of young Mozart, the sense of duty in young Beethoven, the high ideal of young Mendelssohn, the unconquerable ambition of young Wagner? The struggles many of them had with adversity, the cruel school of suffering in which so many had bitter lessons to learn, exercised their own beneficent influence on the characters and the lives of our favourite composers; but the way the young soul met the struggle and learned the lesson is an instructive study for us all, and should stir the hearts and quicken the pulse of those young people who have, perhaps, to sacrifice some coveted part of their life to satisfy the rigorous demands Music makes upon her children. For she is one of Wisdom's daughters. She is "more precious than rubies, and all the things thou canst desire are not to be compared unto her."

Many people seem to imagine that evolution plays no part in the creation of a musical masterpiece—that the composer sits down (at a pianoforte they fondly think!), and a full-blown symphony or sonata flows from the ends

of his scarcely responsible finger-tips. They do not recognize the science which has to be learned, the technical perfection which has to be acquired—and how laboriously!—the unremitting care which prunes and trains the ideas as they come. They think he sings because he has to sing, and forget, or rather do not know, that his song must begin by echoing the strains of musicians who have preceded him, and that, in the very measures they have invented, improved, and prepared for his use. Even the short subjects which serve giants like Beethoven and Wagner do not spring up luxuriantly in a teeming soil, but have to undergo a rigorous course of cultivation. And the most wonderful stories we read of rapid production—like the story of the *Don Giovanni* overture or of many Schubert songs—tell quite as much of hard work and even drudgery in the study as of the marvellous faculty so plentifully bestowed on these God-gifted men. The composer who could produce the *Don Giovanni* overture complete in about three hours; who could improvise a fugue in six parts, as Bach did; who could dash off a long aria over a dish of rice, like Rossini; or could write out from memory an exact copy of the *Midsummer Night's Dream* overture, as Mendelssohn did when the original score was lost—did not waken up one morning to find the fairy gift lying at his bedside. They were all heirs certainly of a great promise, but birth however kingly, right however just, heart however high, never of themselves won a kingdom. Hard work, incessant practice alone put at their disposal the means by which these elect souls conquered the world and still exercise a sway to whose sweet compulsion we gladly and proudly submit.

And it surely is profitable, as well as interesting, to consider the youth of these great minds—to see them in their early spring turning their heads, redolent with the sweet freshness of morning, to the sun of human love. If we cannot hope to emulate Bach at Potsdam, Handel finishing the *Messiah* in twenty-one days, Mozart writing three great symphonies in six weeks, we can take a personal lesson from young Bach copying instructive music, young Haydn devoting his attention to Em. Bach's Sonatas and Fux's *Gradus* in the poor garret where he lodged, and young Beethoven patiently filling page after page with counterpoint exercises. If we have no part in their heritage of genius, we may at least be their brothers in industry. And if our reward is less brilliant, it is none the less sure.

Music demands much time, much toil, unfailing earnestness from those who would serve her, but she is no niggardly taskmistress. Indeed we may, with all truth and reverence, apply to her the Preacher's words about Wisdom—and is Music not one of the highest manifestations of Wisdom?—

"She has treasures greater far
Than East or West unfold,
And her rewards more precious are
Than all their stores of gold.
* * * * *

According as her labours rise,
So her rewards increase;
Her ways are ways of pleasantness,
And all her paths are peace."

FRANKLIN PETERSON.

Edinburgh, January 1st, 1899.

WANTED—A STANDARD OF TASTE.

THE other day, on my way to St. James's Hall, I paused to look into the window of a jeweller's shop. Diamonds, pearls, emeralds, rubies, turquoises flashed under the

electric light and hypnotized a ragged little urchin, so that he could not take away his nose from the windows. Jewels are beautiful, a delight to the senses, but I find my chiefest pleasure is in speculating how they came into the London shop. There is that enormous pearl, for instance—what an infinitude of labour has gone to make its display in the London shop possible! How many years did it lie in its shell on the ocean-bed before it was scooped up by a diver? On what fair neck will it arouse envy and admiration? But these reflections are trite. The upshot of my inspection of that jeweller's window is that the decorative value of jewellery seems to be in converse ratio to the value of the gems. There was, for instance, a diamond tiara marked at a couple of thousand pounds. The stones flashed blue and red, and yellow and violet, but the design of the tiara struck me as inexpressibly commonplace and vulgar. Everyone knows the kind of ideas that the ordinary jeweller possesses—unmeaning sprays, mounting to a meaningless climax in the centre, resembling nothing so much as the old-fashioned glass scroll-work employed for illuminating purposes on the Queen's birthday. Two thousand pounds! and not a single idea which had not been expressed in the same way hundreds of times—an idea which was repeated in almost every article of jewellery in that shop-window. As I reflected in this discouraged mood, two enthusiastic young ladies, attracted by the tiara, stopped behind me. "Isn't it beautiful! Such a splendid design!" they exclaimed in the high-pitched voice of enthusiasm. I left the shop-window still more discouraged.

All this may seem to have nothing to do with music, but it has a connection which I will explain hereafter. In the vestibule of St. James's Hall on the same afternoon I met a friend of mine, a composer who writes tasteful songs. We fell to talking of Brahms and his two concertos. "I see," said he, "you have expressed the greatest admiration for the second concerto, in B flat. Now, how can you really admire it? It has no beauty, no melody, nothing but a rough vigour which, I confess, gets on my nerves. That isn't music at all." In confutation I hummed several of the themes. "Oh, yes, I grant you," he replied, "that the themes are not so bad as far as they go, but the whole work is so obscure and rough and ugly. Now the first concerto, in D minor, I do like in a way, but I read that you do not admire it, and only found it interesting as an early work of Brahms." "And so it is," I exclaimed. "But if you are an enthusiastic worshipper of Brahms, you ought particularly to admire so Brahmsian a composition," he rejoined. "I dislike it for that very reason," said I, driven to a paradox. "Well, I don't understand the worship of Brahms," continued my friend, "his music is too ugly. Give me Mozart! Give me Beethoven's G major and 'Emperor' concertos. There are beautiful works for you. And if you must have modern concertos, why not play Tschaikowsky's B flat minor?" "A brilliant work truly," said I, "but not to be compared to Brahms's second concerto in respect of solidity of workmanship and massiveness and freshness." My composer-friend attempted to convince me, but his words fell on idle ears, for his mention of the Tschaikowsky concerto brought that diamond tiara before my eyes and the admiration of it by the lady with the high-pitched enthusiastic voice. Supposing these people are right and I am wrong, thought I, what is the good of attempting to be a critic? What is the good of criticism at all when there is no standard of taste? Is the tiresomely moderate person, who prides himself on a level-headed judgment which often looks uncommonly like an undecided taste—is the moderate person right when he

insists that there is room for all kinds of manifestations of art? Is a vulgar tiara, wrought on what seem to me vulgar conventions of design, as fine art as some of that beautiful Florentine jewellery exhibited not so long ago in London? is it even as good as the best eighteenth-century jewellery? Is the Tschaikowsky concerto in B flat minor, with its gem-like brilliancy set in a foil of commonplace thought, to be compared in artistic restraint and beauty to Beethoven's "Emperor" or to Brahms's second concerto? If these works arouse all my admiration, and seem to me to approach as near as possible to the ideal concerto, ought I also to be able to admire the Tschaikowsky concerto in the same degree?

One expects a certain irresponsibility of opinion from amateurs. They may admire Wagner one day, and the next declare that they are all for old music played on old, undeveloped instruments; they may call Tschaikowsky a sensationalist and yet admire Richard Strauss; they may hold that Mozart said the truest word in music, and yet argue that the "Eroica" symphony is the finest product of the art of music. These inconsistencies are charming in an amateur, and one does not expect a full sense of responsibility to restrain the ebullitions of conversation; but has one not a right to expect some kind of standard of taste in the judgments of professional critics? What is one to say, for instance, if a critic declares that he detests Brahms—simply detests him? Of course, that is not criticism at all, but it is certainly an affirmation of taste. Just so would the burglar inform us that the policeman is his pet abomination, and though the statement would contain no criticism of the policeman's place in society, it would be a sufficiently striking proclamation of taste. The point is, How can there be a standard of taste at all if one man can say, "I simply detest Brahms's music," and another, as myself, can consider that Brahms is one of the great geniuses of the nineteenth century? It looks as if criticism must be merely the expression of opinion, so that the young lady who admired my vulgar tiara is as fine a critic of jewellery as myself. There is something refreshing, however, in the blunt declaration of taste by a critic of this outspoken type. We at least know he does not like Brahms. In this blunt form there is no danger in personal criticism, but when a man attempts to support his mere taste with all sorts of objective reasons, so that the criticism shall have all the weight of an *ex cathedra* judgment, we obtain the kind of criticism which has done so much harm in the world. The reader does not see that behind the apparently impartial criticism there is a man who is just as bound by personal likes and dislikes as the newest critic of them all, and therefore his written judgments are swallowed without any of the necessary deductions on the score of personal taste having been made.

There have always been two ideals of criticism: the personal and the impersonal. But even if we could allow theoretically that criticism can be impersonal, the practice of the ages would dispel the illusion. There has, then, never been any impersonal criticism that is worthy of the name of criticism. All the great critics, and those who have had something to say without being great—Berlioz, Wagner, Schumann, Ruskin, Hazlitt, Charles Lamb—all of them have been personal critics—that is to say, they have judged works of art from the standpoint of their own temperament. The impersonal critic has come into existence through the impersonal newspaper. It may seem a little thing, but if a man has to write as if he were speaking for a group of other human beings, he finds himself limited at the very outset. The struggles of those who are obliged to write

impersonally and yet have something very personal to say are indeed pathetic to behold. But it is not the old question of signed or unsigned criticism to which I wish to address myself, for I go to the very root of the matter and declare that no man can so listen to music that he can fairly criticise that which is opposed to his own temperament. Musical training will enable a man to appreciate merits which do not appeal to him, it is true, but such perception is not criticism because it is merely mental, and as music does not primarily appeal to the intellect but to the feelings (to distinguish where the one ends and the other begins is beyond the scope of this article), to give an account of a composition that has not touched the feelings is to give a lifeless report. And yet this is the position the "level-headed" impartial critic must adopt. He is obliged to fall back on analysis and comparison, and these do not in themselves make criticism as the finest critics have understood it. A French author has defined the function of criticism as the account of a soul among masterpieces, and roughly that is what high-class criticism should be. My enthusiastic young lady, admiring my vulgar tiara, gave an account of the effect of the tawdry jewel on her soul. Perhaps her soul was commonplace, but much more likely it was not sufficiently cultured. She had no idea, I should say, of the wonderful workmanship and beauty achieved by some of the old workers in gold and gems; she had not spent hours at South Kensington Museum admiring the masterpieces of the past, so that she was thrown back on her naked native taste, as even the best of critics must be thrown. But the real critic is a man, or should be, whose native taste, fine in itself, has been cultured by long years of familiarity with the best that the world produces in art. So far the personal and the impersonal critic stand on the same ground. They part company, however, directly it comes to delivering a judgment, because the old critic attempts the impossible, the abnegation of temperament, and so he is obliged to fall back on the comparing of the new with the old, with the result that in many cases his judgment is very false. The new critic, however, clears his mind of all comparison—at least, he does not set up past achievements as a standard by which the present may be gauged, and he gives you an account of the effect of a composition or an executant on himself, and not an account of what that effect might be on others. I will readily admit that does not constitute a standard of taste, but then I am beginning to see that there can be no standard of taste, though it does not follow that all tastes are to be respected. Given a man who can listen to music (and that requires so much concentration and elasticity of temperament that it is by no means a common talent), a man whose mental powers and nervous organization are out of the common, and whose knowledge of music, gained from hearing the best that is made, is very extensive, and, if he have the power to express what he feels in words, you will have criticism. But it is an old story. People will doubtless continue to believe that you can weigh the merits of a work of art as you can analyze the constituents of gases, in spite of the fact that such criticism, however necessary for the blameless pages of the daily Press, has been guilty of more stupidities than can be laid to the door of almost any other department of human thought.

EDWARD BAUGHAN.

LETTER FROM LEIPZIG.

ONE of the most elevating art enjoyments of the season hitherto—perhaps, indeed, the most serene of all—was the Quartet

Evening given by Joachim and his associates, Halir, Wirth, and Hausmann. One thoroughly recognized how a rendering, noble, full of intelligence and warm feeling, free from all modern *tempo-rubato* finery, and one reproducing the art-work in its full greatness and purity, creates the deepest impression. Let modern *virtuosi* and conductors learn of Joachim how an art-work should be interpreted. The excellent artists played Brahms's Quartet in C minor, Schumann's in F major, and Beethoven's in C sharp minor. There was, unfortunately, only a moderate attendance; the great mass had flocked to the theatre, where Frau Therese Malten was playing in *Tristan u. Isolde*. She is said not to have much voice left, but, as actress, to be full of animation.

The Conservatorium, according to its yearly custom, arranged a festival concert in honour of its late benefactor, Privy-Councillor Radius. It opened with Carl Reinecke's *Serenade* for string orchestra in G minor (Op. 242), recently produced at the Gewandhaus. It was performed with great spirit under the intelligent direction of Capellmeister Hans Sitt, and was followed by such prolonged applause, that the composer, who was hidden away in a corner, was forced to rise at least once to acknowledge the sympathy displayed towards him by the public. Interesting was the comparison between the rendering by the splendid Gewandhaus orchestra and that of the students. In the former—as is self-evident, if one only thinks of the soloists, MM. Julius Klengel and Berber, the leader—the means at command were more powerful; in the latter, however, the freshness and enthusiasm of the young folk, as opposed to the highly-polished Gewandhaus performance, were most attractive. Then, again, the brisker *tempi* adopted by Herr Sitt seemed to present the work to better advantage. The other orchestral works of the evening were: the Prelude to the opera *Mélusine*, by Grammann (former pupil of the Conservatorium), and Cherubini's "Médée" Overture. Grammann's composition sounds well, and a fine working up until the middle of the piece is specially effective. Miss Constance Vipan, from Eastbourne (England), played 'cello solos by Tartini, Cui, and Popper with excellent tone and technique, and in agreeable style. Fr. Johanna Röthig sang, and in highly praiseworthy manner, a quite unknown concert aria by Beethoven, "Primo amore," which, being evidently an unripe youthful composition, proved interesting rather than enjoyable. Finally, Herr Bruno Hinze, from Danzig, played pianoforte solos by Brahms and Liszt, and showed himself an advanced pianist, well on the road to becoming a genuine artist.

The seventh Gewandhaus concert was specially attractive, for Mme. Blanche Marchesi, from London, appeared for the first time on a Gewandhaus platform. Although, unfortunately, indisposed, she proved herself an eminent vocal artist. Her excellent and refined renderings forced admiration from all present. She sang songs by Haydn, Scarlatti, Purcell, Handel, Schubert, and Schumann, and also the German *Volkslied* "Sandmännchen," and finally gave an encore which she found impossible to refuse. Smetana's symphonic poem, "Vltava," admirably performed by the orchestra, created a very good impression; the absence of a few brutalities in the scoring would, however, have rejoiced us. The programme opened with Weber's "Beherrscher der Geister" Overture, and closed with Beethoven's Symphony in A. The latter work suffered through frequent and evidently intentioned holding back, and corresponding hurrying up of the *tempo*.

Señor Pablo de Sarasate was a highly welcome guest at the eighth concert. He played Bruch's often heard, yet always fascinating, Concerto in G minor and a Raff Suite, and with the wonderfully beautiful tone of twenty or more years ago. The orchestral works were Wagner's "Huldigungsmarsch," Schubert's Symphony in C, and Bach's Toccata, orchestrated by Esser. The performances were excellent. It was somewhat strange that a *Bearbeitung* of a Bach organ piece should have been given, seeing that we have a splendid organ, and in the person of Herr Homeyer, an able performer on that instrument.

Of the very numerous extra concerts only the most remarkable can be mentioned. Particularly brilliant was the one given by Herr Hilf in the Albert Hall to a public of about 3,000, which gained for him much honour. Besides Gluck's *Iphigenia* Overture (which, in the current dragging *tempo*, seemed as if

it would never end), the concert-giver was constantly occupied : besides the Max Bruch violin Concerto, he played the very long, and in many places downright trivial, Concerto by Tschaiikowsky, the Bach aria from the D major Suite, and the Paganini "Nel cor più non mi sento" Variations, and further accepted three encores; so that, not reckoning short intervals, he was on the platform from a quarter to nine until ten o'clock. What he accomplishes is truly phenomenal, and we doubt whether any of the *virtuosi* fiddlers of the present day, especially as regards left-hand technique, could beat him. If anything is left to desire, it is more warmth, more *Innigkeit* in *antilene*. Through lack of this the wonderful slow movement in the Bruch Concerto somewhat suffered. The applause justly bestowed upon the artist was tremendous. The Conservatorium here may well be proud of having such an artist as professor. The sixth concert of the Liszt-*Verein* gave opportunity to the Leipzig artist, Heinrich Zöllner—who has returned from America, and who has been appointed conductor of the "Paulus" Choral Society—to present himself before the Leipzig public as both composer and conductor. The opening number was a Symphony in E flat of his composition, and the work gave signs of plentiful imagination and sound knowledge. It created an altogether favourable impression ; one would, however, like to find the composer working less for outward effect. Next followed a violin Concerto by Herr Prof. Conus, interpreted by the composer. As performer he afforded us unusual pleasure, but less as composer : his work is somewhat lacking in repose and unity. Herr Conus played likewise some solos, and the applause which he received was well deserved. As a worthy close came Wagner's *Liebesmahl der Apostel* for male chorus and orchestra, under the direction of the chorus-master, Herr Wohlgemuth, who had carefully rehearsed the difficult work.

Herr Carl Roesger offered an interesting programme to amateurs on December 5th. It consisted exclusively of compositions for pianoforte and wind instruments: Carl Reinecke's Trio for piano, oboe, and horn; Brahms's Sonata in F minor for piano and clarinet, and his Trio for pianoforte, 'cello, and horn. The performers were MM. Berber, Gleisberg (oboe), Heyneck (clarinet), and Rudolph (horn). The concert was well attended, and the public generous with its applause.

LETTER FROM VIENNA.

THE three-act comic opera, *Donna Diana* (text after the Spaniard Moreto, and music by Baron E. N. Reznicek, son of an Austrian general, formerly pupil of the Leipzig Conservatorium, then Austrian military bandmaster, and now operatic conductor at Mannheim), met with a friendly reception at the Imperial Opera, but it is hardly likely to hold the boards for long. Delightful as a comedy, the action is unsuited to operatic treatment : e.g., how can disguised love, one of the main factors of the plot, be expressed in music ? Moreover the score bristles with reminiscences. The chief interest of the evening centred in the orchestra, the ballet, and a magnificent *mise-en-scène*. The pretty overture and intermezzo are already known in the concert-room. The vocal parts are difficult and "ungrateful," and even the combined talent of Mmes. Renard and Michalek, MM. Naval and Demuth, produced but little effect. Gustav Mahler conducted with an energy and zeal worthy of a better cause. In spite of his Czechian name, the composer is a good German ; all his operas—*Maid of Orleans*, *Satanella*, *Emrich Fortunat*, and *Donna Diana*—being specially written for the German theatre at Prague, where the last named was first produced about four years ago. It has since been heard at Karlsruhe, Leipzig, etc. Von Reznicek also composed a Requiem in memory of Schmeykal, leader of the German party in 1894. Heinrich Hofmann's setting of the same text never travelled beyond Berlin, where it appeared in 1886.

The only other novelties at the Imperial Opera since the production of Bizet's *Djamilah*, in January last, consisted in the numerous more or less sensational innovations introduced by the aforesaid new director-conductor, Gustav Mahler—some of them of decided value. But his "amendments" of Weber's *Freischütz* are a mistake. Caspar's basso profundo, hitherto about

the only good point in the villainous huntsman, became a baritone. The baritone, Lilian, was screwed up to a tenor, and the horrors of the wolf's glen were reduced to an ordinary thunderstorm, which may, no doubt, prove an awe-inspiring experience in Weber's real mountain gorge in Saxon Switzerland ; our nerves, however, have become used to bad weather on the stage, so that the famous incantation scene lost the effect distinctly indicated in the score. Some of the *tempi* were also taken at a novel but by no means commendable pace.

The Theater an der Wien secured another *clou* with a new operetta, *Fräulein Hexe*, music by Josef Bayer, composer of *Die Puppenfee*, with Mmes. Palmay, Biedermann, and Herr Joseph in the chief roles ; and another work of this class, *Das Krokodil*, music by Adolf Ferron, the conductor, is a success at Franz von Jauner's "Carl Theater."

The Philharmonic Society, now conducted by G. Mahler, has produced A. Dvorák's new MS. Symphony, "Heldenlied," a rhapsodic work evolved mainly by a cheap process from Czechian tunes, which displays the results of exuberant prolificness. The composer took the trouble to travel from Prague in order to receive the flattering demonstrations bestowed upon the author of numerous excellent works.—At a grand Brahms Concert, given by the Society of Musicians on behalf of the Vienna Brahms memorial fund, Prof. Max Pauer, of Stuttgart, roused the audience to enthusiasm by his performance of the magnificent pianoforte Concerto No. 2 in B flat.—The *Schubertbund* Male Choral Union, which is distinguished by vocal freshness as well as by remarkable charm of expression, produced several interesting novelties, among which the palm must be awarded to a highly dramatic chorus, "Des Schiffers Traum," by the excellent conductor, Adolf Kirchl.

Our numerous quartet parties continue to mingle the old with the new in most praiseworthy fashion. Only Josef Joachim, *primus inter pares*, together with his associates Halir *vice* Kruse, both former pupils of their leader, Wirth and Hausmann, who clings to the classical, scored some of his special triumphs with Brahms's three string-quartets. Would that the composer had been spared to witness the daily advancing admiration of his transcendent genius ! On the other hand, most of the novelties produced suggested the query why they were written, for they pleased neither the cultured nor the uncultured. An exception must be made in favour of Dvorák's lively and piquant Trio for two violins and viola (the 'cello being, however, sadly missed) brought out by the "Bohemians." But by far the best was Carl Nawratil's pianoforte Quintet in C minor, Op. 17, produced by the Duesberg Quartet party, a fanciful, passionate, and, ignoring a few strong reminders of Schumann and Brahms, highly original work which is sure to prove effective, especially if played with that artistic finish and *verve* which characterized Frau Natalie Duesberg's performance. This attractive pianist also gave, with Herr August Duesberg, Grieg's second violin Sonata in G minor with a charm of phrasing, beauty of tone and technique which could hardly be surpassed by the composer himself. *C'est tout dire*!—Hermann Grädener's new violin Concerto, or rather a vastly improved revision of the original work produced nine years ago, was played by Franz Ondricek with brilliant success. Delightfully melodious, well contrasted in each movement, and splendidly scored, it should prove a boon to violinists in search of something good and new.—The 'cellist, Wilhelm Jeral, displayed the qualities of a genuine artist in both the classical and the modern style, and considerable creative talent, in a characteristic *In Memoriam* and "Polonaise Fantastique."—Fr. Marie Katzmayr fully confirmed her reputation as one of our foremost concert singers in a wide range of songs from Handel to Grieg, Hugo Wolf, and Richard Strauss. J. B. K.

Correspondence.

BEETHOVEN AND THE "KOL NIDRE."
To the Editor of THE MONTHLY MUSICAL RECORD.
DEAR SIR,—Of the melody of the short *Adagio quasi un poco Andante* immediately preceding the *Finale* of

Beethoven's Quartet in C sharp minor (Op. 131), Fétié, in the *Revue Musicale* of 1830 (2nd series, vol. i., p. 351), declared that it was "tirée d'une ancienne chanson française." Nottebohm, however ("Zweite Beethoveniana," p. 9), gives a sketch of that theme, and as it differs in two notes from the published version, he doubts whether Beethoven would have thus changed a melody not his own. Now another source for that melody is given by Professor Emil Breslau in his interesting lecture, "Sind originale Synagogeng- und Volks-Melodien bei den Juden geschichtlich nachweisbar?" delivered (and recently published by MM. Breitkopf u. Härtel) before the Berlin Society for Jewish History and Literature. He gives, first the oldest version of the "Kol Nidre"—then the modern version of Lewandowski, and remarks as follows:—"I have discovered an extraordinary resemblance between the opening bars of our 'Kol Nidre' and the *Adagio quasi un poco Andante*, bars 1-5, in the sixth section of Beethoven's Quartet in C sharp minor, Op. 131. Except for a slight rhythmical displacement and the repetition of a few notes, we find in the latter the beginning of the 'Kol Nidre' melody, note for note." And then he places the two melodies one over the other, thus:—

Yours truly, J. S. S.

A CORRECTION.

To the Editor of THE MONTHLY MUSICAL RECORD.
DEAR SIR,—I am sorry to find that in a quotation from Dr. Riemann's History of Theory three words have been inadvertently omitted, the want of which interferes so seriously with the sense of the passage that I beg your permission to correct what is in effect a misquotation. On p. 269, line 1, the words "the Logic of" have been omitted, and Dr. Riemann is made to define the "peculiar province of any art" in a way he never intended. The sentence should read: "In answer to the question as to what the peculiar province of the Logic of any art is, one can only reply," etc. I owe an apology to Dr. Riemann and also to your readers.—Yours faithfully,

FRANKLIN PETERSON.

OUR MUSIC PAGES.

The *Cavatina* by Mr. Felix Dreyfuschock which adorns our music pages this month is a quiet, pensive piece. The melody, of refined, tender character, is most expressive—expressive of longing, and at times of regret, while the section commencing page 3, up to the passage marked *agitato e molto crescendo*, betokens passion elsewhere latent. The calm coda, *poco più lento*, is as effective as it is brief. The *arpeggio* accompaniment for the left hand demands care on the part of the player; it is not actually difficult, yet the double notes with which each *arpeggio* commences, and some of the stretches, might easily tend to over-marking, and thus obscure certain notes of the melody, which, with exception of the passage mentioned, has to be played softly.

Reviews of New Music and New Editions.

Fifty Studies, easy and progressive, for the Pianoforte.

By HENRY LEMOINE. Op. 37. (Edition No. 6218; price, net, 1s. 4d.) London: Augener & Co.

OF difficult studies the number is legion, but of easy ones, such as those under notice, the number is certainly limited. Lemoine was an experienced teacher, and he knew very well how to blend the *utile con dolce*. Now and then we meet with a number in which the practical aim is clearly evident; in Nos. 1 and 2, for instance, the pupil cannot for a moment forget that he is engaged on a study of scale passages; or again, as in No. 3, on broken chords and scale passages. The composer, however, generally has some dainty little theme or figure to attract the ear or the fingers of the player: No. 24 may be quoted by way of an illustration. Here, again, there are scales, the smooth rendering of which is the chief aim; yet they only support or embellish the melodic design. The advantage of having these studies in progressive order is great; it is always inconvenient when either teacher or pupil has to pick and choose. Then, again, the ample finger and phrase marks will secure for both a saving of time and trouble.

Spinnlied. Spinning Song for the Pianoforte. By H. LITOLFF. Op. 81. Revised by O. THÜMER. (Edition No. 6219; price, net, 1s.) London: Augener & Co.

THE composer, when he wrote this graceful piece, probably had no idea of the extraordinary popularity which it would achieve. It is of simple structure—a melody, or rather melodies, with ornamental *arpeggio* passages, now for one, now for the other hand. There have been plenty of pieces written in this style, and yet they have not gained the popular ear. Some melodies, such as those under notice, have an indefinable charm and character which makes a direct appeal, while others are merely a succession of notes which pass by and are speedily forgotten. Litoff's Spinning Song is showy though not difficult. It needs, however, delicate fingers and a player of true feeling, so as to give point to the melodic part. The phrase and finger marks by Mr. O. Thümer will be found useful.

Perles d'Écume. Fantasie-étude. Op. 37. By TH. KULLAK. London: Augener & Co.

THIS is No. 43 of the Concert Programme Music series, and it is, as, indeed, one would expect from the title, a light, fresh, sparkling piece. The music, intended for the concert-room, makes certain demands on the player, but the work is of a pleasant character. No pianist objects to difficulties which, to be conquered, only need steady practice and careful attention; and anyone who has any knowledge of the pianoforte can see at a glance that the composer has chosen a midway path between writing which, though easy of execution, sounds showy, and writing, also showy, yet, as regards technique, beyond ordinary range. The *Perles d'Écume* in every bar shows the hand of an accomplished and experienced pianist.

Cecilia. A Collection of Organ Pieces in Diverse Styles. Book LVIII. Edited by E. H. TURPIN. (Edition No. 5858; price, net, 1s.) London: Augener & Co

THE first number of this book is a "Preludio Romantico" by Oreste Ravanello, Op. 39, No. 1, an attractive piece which fully justifies its title. The opening phrase, given without harmonic support, is gradually worked up to a *f, con passione*; the music then gradually calms

down, and after the principal theme has been given, *come prima*, a *forte* cadence, commencing with a fifth inversion of the supertonic chord of eleventh, brings the movement to an effective close. The other pieces in the volume belong to the same opus 39. The *Musette-Meditation*, with its pensive theme and surrounding ornamentation, is quaint; the section in major is most expressive. The *Elevations* in D flat is quiet and sooth-ing, and the final *Marcia Eucaristica* is of decided, and at times brilliant, character. The soft major section offers good contrast.

Organ Scales, comprising all the Diatonic Scales, with Chromatic Scale for Manuals alone and for Pedals alone; also with all the Diatonic Scales in contrary motion for Right Hand and Pedals, and for Left Hand and Pedals. Compiled by E. H. TURPIN. (Edition No. 5830; price, net, 1s.) London: Augener & Co.

THE various scales indicated on the title-page are all provided with suitable finger or foot marks, and thus the little volume will be found exceedingly handy. There are some practical remarks on both manual and pedal scales which the diligent student will do well to read and ponder over. Some simple scale maps are given to facilitate understanding of the scale system, and to secure accuracy in the performance of diatonic scales. Mr. Turpin is a musician of wide experience, and in his comments he writes briefly and to the point.

Short Voluntaries. Select movements from the works of celebrated composers transcribed for the Organ. By J. MATHEWS. Vol. IV. (Edition No. 5811d; price, net, 1s.) London: Augener and Co.

THERE are two kinds of transcriptions, good and bad. Sometimes themes by the great masters merely serve as pegs, on which are hung so many flashy ornaments that little is heard of the original music; and such, of course, are bad. A transcription, on the other hand, is good when the arranger merely alters the original so far as is necessary for the new instrument or instruments to which it is to be transferred. And that is what has been done here. The music chosen lends itself well to arrangement for the king of instruments. Schubert's "Ave Maria" melody played on the swell, with Vox Humana or Oboe, sounds well. Liszt's "Consolation" in D flat makes an effective, quiet voluntary, and so, too, does Mendelssohn's "Resignation." The volume contains, in addition, a stately "Passover Table Hymn," adapted from one of E. Pauer's "Traditional Hebrew Melodies," and the graceful theme from the *Andante* of Weber's fourth Pianoforte Sonata in E minor.

Sarabanda e Danza rustica. For Violin with figured bass. By FRANCESCO MARIA VERACINI (1685-1750), with Pianoforte accompaniment and marks of expression, by ALFRED MOFFAT. (Edition No. 7589, price, net, 1s.) London: Augener and Co.

VERACINI, according to Burney, was "regarded as the greatest violinist in Europe," i.e. when he visited London for the first time in 1714, and became leader of the Italian Opera band. He was, in the strictest sense, a contemporary of Handel's, for the dates of his birth and death coincide exactly with those of the Saxon master. The historian quoted above tells us that Veracini's compositions were "too wild and flighty for the taste of the English." Our musical taste at that time, if the statement be correct, must have been peculiar, for "wild and flighty" are about the last terms which one would now employ to describe his dignified *Sarabanda* and quaint *Rustic Dance*. Both movements are delightful, and the

pianoforte accompaniments by Mr. Moffat are in good taste and of good effect.

Fantasia on Irish Melodies for Violin, with Pianoforte accompaniment. By A. MOFFAT. London: Augener & Co.

THERE is no occasion in these days to insist either on the importance or the interest of national music. Each country is inclined to think its own the best, and this, of course, is quite natural. Ireland and Scotland in this matter are close rivals, yet the striking beauty and charm of the songs of Old Erin are universally acknowledged. The melodies contained in this Fantasia are:—"Thy Fair Bosom"; "The Coolin," attributed by Hardiman to the bard Carolan; "The Last Rose of Summer," one of the best known of all folk melodies; and the lively "The Top of Cork Road." The pianoforte accompaniments are easy and effective.

Gradus ad Parnassum. A Collection of Violin Studies in Progressive Order, selected, carefully revised, and fingered, with annotations and remarks. By ERNST HEIM. Book X. (Edition No. 5480; price, net, 3s.) London: Augener & Co.

THIS is the last book of this important series of studies, without which no violinist's library will be considered complete. Notices have been given of each of the previous nine books as they appeared, and the mere description of the full contents, as seen on the title-page of each volume, justifies our high estimate of the value of this *Gradus*. It offers an apt illustration of the saying that "there is no royal road to knowledge"; it is only by slowly ascending each step—i.e. conquering one difficulty after another—that the heights of Parnassus can be surely reached; and, as we have previously remarked, Mr. Ernst Heim, the editor, has spared no pains to make the pilgrim's progress as sound and solid as possible—we do not say as "easy" as possible, for everything is more or less difficult until one knows how to do it. This last book commences with "The Polyphonic Style." By nature the violin is a melodic instrument, yet, to quote Mr. Heim, "some Italian and German masters of the older classical period composed for it in this (polyphonic) style." First of all, two fugues are given by Bartolomeo Campagnoli, a pupil of Quastaroba, himself a pupil of the great Tartini; these are followed by a fugue composed by Pichl, a famous contemporary of Campagnoli's, and on the same theme as the first of the above-mentioned. The greatest of all masters, J. S. Bach, is represented by his great Adagio and Fugue in G minor, his third Sonata in A minor, the wonderful Ciaccona in D minor, and other movements.

The second part of the volume is devoted to Harmonics and Pizzicato. This contains concert studies, such as Prume's "La Romantica," Paganini's "Tema con Variazioni" in A minor, and Lipinski's "Capriccio Dramatico." Mr. Heim reminds the player that by concert studies he does not so much mean studies to be played at concerts, but to enable him to overcome *virtuoso* music such as he will meet in concert music. The Supplement contains many extra studies of importance by Wieniawski, Leonard, Dancla, etc.

The Dolly's Dance and The Cubanese Dance for Violin and Pianoforte. By ALFONZO MEO. London: Augener & Co.

THE first piece opens with a quiet little phrase which, in its first bars, carries us back to the days of Handel and Bach; though soft and quiet as regards rate, there is something jaunty in this principal theme: Dolly's Dance,

at any rate, is not going to be a dull one. After a change to the key of the dominant, we have, as middle section, a smooth, flowing melody assigned to the violin. The first section, in abbreviated form, is then repeated, and with a quaint little cadence and some *pianissimo* final chords, Dolly's Dance comes to an end. The Cubanese Dance has characteristic themes. The first one—something of a cross between a *tarantella* and a *saltarello*—is lively, and it is supported on the pianoforte by effective harmonics. A middle section introduces a new theme and one which almost seems a direct importation from Cuba; anyhow, it is attractive. Both pieces are easy, and pleasant both for players and listeners.

Six Songs with English and German words. By W. STERNDALE BENNETT. Op. 35. (Edition 8810*b*; price, net, 1s.) London: Augener and Co.

SCHUBERT, Schumann, and Brahms, the great song writers of Germany, need fear no rivals; they occupy, and justly, the highest places in the temple of fame. There are, however, other composers whose essays in this branch of musical literature, though it may be on a lower plane, are interesting, and by very reason of their comparative simplicity are welcome to many singers. The great masters named above certainly could, and did at times, produce music as simple as one could desire; as a rule, however, their vocal writing demands much thought and study, while their pianoforte accompaniments present difficulties beyond the range of ordinary players. These six songs of Sterndale Bennett are simple, yet contain delicate melody and effective accompaniments; the latter, indeed, are a model of their kind. No. 1, "Indian Love," breathes a spirit of gentle melancholy; No. 2, "Winter's Gone," is simple, tender, and presents agreeable variety; No. 3, "Dawn, Gentle Flower," is graceful and expressive; No. 4, "Castle Gordon," has quite a *volkslied* character; No. 5, "As lonesome through the Woods," is quiet and pensive; while No. 6, "Sing, Maiden, Sing," sounds bright and melodious.

We Strew these Opiate Flowers and How they so Softly Rest. Three-part Songs for female voices with Pianoforte accompaniment. By S. COLERIDGE-TAYLOR. Op. 35, Nos. 1 and 2. (Edition No. 4247 and 4248; price, net, 3d. each.) London: Augener and Co.

The words of No. 1, taken from Shelley's "Hellas," need delicate treatment; a display of learning is all very well at times, but here grace, charm, and simplicity are wanted, and these Mr. Taylor has furnished; the quiet, and, in a way, monotone accompaniment, with repeated *tremolo* figure and effective and also repeated arpeggio chord of augmented sixth, is quite in harmony with the "opiate flowers" and the "song laden with the soul of slumber" of the poem. No. 2 is also interesting. The broad, extended phrase heard in the accompaniment is mournful and somewhat troubled. And yet the well-known poem tells how all the holy dead "softly rest." This accompaniment, if we mistake not, is intended to express their weeping, complaining, while on earth. The effect of the soft coda in the relative major key is extremely calm and beautiful. Each of these part-songs is in its way attractive; the second, however, is of deeper import; there is more work in it, yet not more apparent labour.

A Treatise on a Practical Method of Training Choristers. By J. VARLEY ROBERTS, Mus. Doc. Oxon. H. Frowde, London, Oxford University Press Warehouse.

THE author tells us in his preface that his treatise is "not intended for professional singers," and, further, that

"there is no attempt to submit any new subject-matter." Hence a reviewer does not find much in it to engage his attention or exercise his judgment. Mr. Varley Roberts, however, who has been a teacher of choir-boys for a period of over thirty years, has a clear, concise way of stating rules, offering suggestions, etc., so that his little book will be of value and much help to teachers. There are twelve chapters, and all well worth reading.

Concerts.

THE POPULAR CONCERTS.

The concert of December 3rd had two works in the programme sufficient to attract all lovers of music. These were Mendelssohn's Quartet in E flat (with the Canzonetta movement), and the Kreutzer Sonata, in which Lady Hallé was the violinist, and probably never played better in all her distinguished career. M. Vladimir de Pachmann was the pianist, and in delightful grace and finish the most exacting auditor could not have found a fault. One thing, however, the Kreutzer Sonata requires, and that is depth of feeling; in this respect M. de Pachmann cannot compare with some who have been heard in this world-famous composition. Of course, such lovely music and such exquisite violin-playing as that of Lady Hallé caused extraordinary enthusiasm, and at the close the artists were four times recalled. Later in the concert M. de Pachmann played Chopin's Fantasia in F minor most exquisitely, and, unable to resist the demand for more, he gave in response the same composer's Waltz in C sharp minor. Miss Beatrice Spencer, who has a charming light soprano voice, sang Mozart's "Zeffiretti Lusinghieri" with much grace and delicacy. Mr. Percy Pitt accompanied in an artistic manner.

On Monday, December 12th, there was great excitement at St. James's Hall, a special Monday Concert being arranged for M. Paderewski's appearance in London. His only solo on this occasion was Schumann's early Sonata in F sharp minor. Those who have recognized the interpretation of Mme. Schumann as the pianist most capable of doing justice to the work had, perhaps, some difficulty in accepting the version of M. Paderewski. But every pianist must be allowed some latitude in such matters, and, according to his individual ideas, M. Paderewski certainly gave a very interesting interpretation of Schumann's Sonata, the slow movement being particularly well rendered. The greatest enthusiasm was manifested, and, to pacify his admirers, M. Paderewski played a Rubinstein Barcarolle. Beethoven's glorious Trio in B flat was also included in the programme. Mr. Plunket Greene was the vocalist, but we could not entirely appreciate his exaggerated version of Schubert's "Erl King." Mr. Santley has given a version of this noble song which other baritones would do well to follow, especially in the concluding phrases.

The last Popular Concert before Christmas was given on Saturday, December 17th. It was rendered interesting by the introduction of the Pianoforte Quintet of M. Dohnányi. We recently referred to this composition, and must congratulate the writer on having so rapidly made his mark. Few composers have their talent so speedily recognized. But the Quintet is unquestionably a work of great merit, and it affords promise of still better in the future. Occasionally we are reminded of Brahms and Schumann, but these musicians are not slavishly copied. The Quintet was performed by Lady Hallé, M. Dohnányi, and Messrs. Inwards Gibson and Ludwig. M. Dohnányi also played some solos, and was associated with Lady Hallé in the beautiful Beethoven Sonata in G, Op. 96. The vocalist was Herr Arlberg, who has an agreeable baritone voice, but not a very impassioned style. The concerts will be resumed on January 7th.

CRYSTAL PALACE CONCERTS.

It unfortunately happens that music, even when of the highest class, does not always draw visitors to the Crystal Palace in such numbers as athletic sports. But the appearance of M. Paderewski at

DEUX MORCEAUX

par

FELIX DREYSCHOCK.
Op. 38.

Nº 2. Cavatina.

Andantino.

PIANO.

Music Printing Office, 10 Lexington Street, London, W.



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The musical score consists of five staves of piano music, arranged vertically. The top staff begins with a melodic line in G minor, indicated by a key signature of one flat. The second staff starts with a dynamic of *p* and includes the instruction *poco rallentando*. The third staff features a dynamic of *pp*. The fourth staff concludes with a dynamic of *tranquillo*.

The image shows five staves of musical notation for a piano, arranged vertically. The top three staves are in common time (indicated by a 'C') and the bottom two are in 6/8 time (indicated by a '6/8'). The key signature is one flat. The music consists of eighth-note patterns with various dynamics and performance instructions. Staff 1 starts with a dynamic 'mf' and includes a measure of rests. Staff 2 features a dynamic 'mf' in the middle. Staff 3 has a dynamic 'f' in the middle. Staff 4 contains the instruction 'agitato e molto cresc.' followed by a dynamic 'f'. Staff 5 ends with a dynamic 'dim. e rall.'. Measures are separated by vertical bar lines, and measures 1-3 are grouped by a brace.

The sheet music consists of five staves of piano music, arranged vertically. The top four staves are in common time, while the bottom staff is in 2/4 time. The key signature is one flat throughout. The music features various dynamics and performance instructions:

- Staff 1: Starts with eighth-note chords. An instruction "a tempo" is placed above the staff near the end of the first section.
- Staff 2: Continues the eighth-note chords.
- Staff 3: Continues the eighth-note chords.
- Staff 4: Continues the eighth-note chords. A dynamic marking "pp" is placed below the staff.
- Staff 5: Starts with eighth-note chords. An instruction "calando" is placed below the staff. A dynamic marking "pp" is placed below the staff. The section ends with a repeat sign and the instruction "foco più lento".
- Staff 6: Continues with eighth-note chords. The dynamic "pp" is indicated again. The section ends with a repeat sign and a dynamic marking "ppp".

the Palace on Saturday, December 10th, resulted in attracting a remarkable audience. Not once during the season had such a crowd assembled, and M. Paderewski, being in splendid form, played Beethoven's E flat Concerto in his finest manner. His auditors were fortunate, as there are not many of the modern pianists who are capable of doing complete justice to Beethoven. The Polish performer satisfied the most exacting in his rendering of this noble and beautiful work. In Schubert's Impromptu in B flat, a Nocturne of Chopin, and some slow pieces of Liszt, the perfection of his *technique* evoked the greatest enthusiasm and led to a demand for more, whereupon M. Paderewski responded with one of Chopin's Waltzes. His success was so decided that arrangements are to be made for his speedy re-appearance at the Palace. Miss Florence Monteith sang an air of Tschaikowsky, the subject of which was Joan of Arc, but the lady scarcely did herself or the music justice. A novelty in the programme was a series of "Polish Sketches" by Miss Maud Matras, a young composer of mixed English and French nationality, some of whose music has been already performed in our concert-rooms. It appears that M. Paderewski has been favourably impressed by her sketches, which are dedicated to him. A Polonaise and Mazurka had the national colouring required, and an Elegy included in the series had some expressive passages. The Christmas festivities will now interrupt the concerts until February 25th, when M. von Dohnányi, the pianist, will make his final appearance at Sydenham.

STOCK EXCHANGE ORCHESTRAL SOCIETY.

THE Stock Exchange Orchestra and Male Voice Choir gave a concert at Queen's Hall on Monday, December 5th. Latterly Mr. A. W. Payne, the excellent violinist, has conducted the concerts, and we must do that gentleman the justice of saying that under his direction the Society is steadily improving in tone and execution. Amongst other important works Beethoven's *Eroica Symphony* was included, and, making some slight allowances for amateurs, we are able to award much commendation. The introduction to the third act of *Lohengrin*, Massenet's "Scènes Pittoresques," and other works fully tested the skill of the members. Mr. Bertie Withers played the Violoncello Concerto of Saint-Saëns in A minor with much taste and facility of execution, and Miss Maria Hooton, in Mozart's "Ombra Felice," did herself great credit. The Male Voice Choir, in several glees and madrigals, gained hearty applause. Another concert will be given on February 6th.

ROYAL ACADEMY OF MUSIC.

THE Christmas performance by the students of the Royal Academy of Music attracted a very large audience to the Royal Academy Concert-room in Tenterden Street on December 16th. The opera selected was the late Sir Julius Benedict's *Lily of Killarney*, an attractive and popular work, in which the talent of the students was fully displayed. It was originally produced by the Pyne and Harrison Company at Covent Garden in 1862. In popularity it rivals Balfe's *Bohemian Girl*, but the music is of higher quality, as Benedict studied the lyric drama under Weber; and, happily for his own fame, he was more fortunate in selecting a libretto than his teacher, who often set the most feeble and ineffective scenes to beautiful music. When *The Lily of Killarney* was originally produced, Mr. Santley was brilliantly successful in the character of Danny Mann. The performance of the Royal Academy students proved how well they had been trained, and Mr. Betjemann, who, in addition to being the principal violin at Covent Garden, also instructs the operatic class, took great pains to secure an efficient representation. One could not help regretting that there was only a pianoforte accompaniment, but the audience appeared to be delighted with the opera and with the manner in which it was interpreted. Miss Alice M. Holder, who undertook the character of the heroine, had but little vocal power, but this was compensated by considerable intelligence in her acting, and her singing displayed a graceful and sympathetic style. Mr. Whitworth Mitton, a young and promising tenor, did good work as the hero. Mr. C. Murray Rumsey and Mr. Haigh Jackson were efficient, and the chorus deserved much commendation.

PIANOFORTE RECITALS.

MASTER BRUNO STEINDEL gave a recital at Queen's Hall on December 7th. If the "wonder child" is not quite so enthusiastically greeted as in past days, there are still many ready to hear and applaud a juvenile pianist so clever and at the same time so childlike in his manners as Master Bruno Steindel. His touch and refined execution in a Mozart Sonata undoubtedly pleased the audience, and his command of the keyboard in Sapellnikoff's "Elfentanz" was remarkable. The recital was varied by songs, Miss Palliser being the vocalist.—Mr. Otto Hegner has now quite outgrown the juvenile-prodigy stage of his career. His powers are fully developed, and in Liszt's *Don Juan Fantasia* he displayed great gifts as an executant. The last-named piece being encored, he responded with Mendelssohn's Capriccio in E minor. Chopin's Ballade in G minor was also charmingly rendered, and one of the Schubert-Liszt *Soirées de Vienne*.

THE ELDERHORST CONCERTS.

THESE concerts ended at Steinway Hall on December 7th. We learn that Mr. Elderhorst is sufficiently well satisfied with the results that on February 1st he will commence a new series, which will also have the attraction of novelty, as several works hitherto unknown to London amateurs are promised. Autumn is rarely the best period for the appearance of new performers, but the merits of the Steinway Hall Concerts proved worthy of public support, and at the concluding concert the String Quintet of Schubert in C, Op. 163, a long, elaborate, but beautiful and original composition, was so well performed as to create a very strong impression. Mrs. Helen Trust sang, and Herr Reisenauer, the pianist, made his only appearance in London this season, and gave a capital rendering of Weber's Sonata in C, and also took part in Dvorák's Pianoforte Quintet in A. Recognizing the zeal and ability displayed at these concerts, we are glad they have been successful.

ROYAL COLLEGE STUDENTS.

AT the Lyceum Theatre, on Friday, December 9th, Wagner's *Flying Dutchman* was given by the students of the Royal College of Music. The opera was originally performed under Wagner's direction at Dresden in 1843. It was first heard in London at Drury Lane Theatre, July 23rd, 1870, and the English version a few years later. The opera was performed at the Lyceum without any intervals between the acts, but the students seemed to be somewhat fatigued. Miss Eleanor Jones sang extremely well as Senta, and Mr. Ivor Foster gained no little credit as the Dutchman, although his acting was scarcely dramatic enough. Professor Villiers Stanford conducted with great ability, and the choruses were well rendered, the orchestra in the overture and accompaniments being satisfactory.

ROYAL ACADEMY CONCERT.

ON Thursday, December 15th, the Royal Academy Concert at Queen's Hall had a special interest, owing to the performance for the first time in London of three pieces from the sacred compositions recently written by Signor Verdi. The veteran Italian composer, although considerably over fourscore, surprises his admirers by the freshness and vigour of his ideas. The three pieces chosen were a *Stabat Mater*, *Laudi alla Vergine*, and *Te Deum*. They were performed by permission of Messrs. Ricordi. Some very original and striking effects were to be noted in the *Stabat Mater*, Verdi having treated the subject in a far more devotional spirit than usual. The Latin poem of the thirteenth century appears to have inspired him, and although Palestrina, Astorga, Dvorák, Rossini, Haydn, Steffani, Pergolesi, and several other composers have set the old Latin hymn to music, Verdi has imparted no little originality, the dramatic power frequently being remarkable. The combination of the chorus and orchestra introduced some noble effects of harmony, and the Royal Academy students may be praised for their good intonation and expression. The *Laudi alla Vergine* was an unaccompanied quartet, sung by Misses Ethel Wood, Williams, Julia Franks, and Margaret Nutter. It was a charming composition, and the young ladies

sang it extremely well. This vocal quartet is almost certain to become popular. The third work, the *Tz Dewm*, was given at much greater speed than is usual in works of this kind; but the veteran composer had given directions that no slackening of the *tempo* should take place. There are some beautiful passages, and the climax is nobly effective and quite worthy of the composer. Among other excellent performances we may note Miss Marguerite Elzy's rendering of Liszt's Concerto in E flat, Mr. Percy Hilder Miles's interpretation of Sir A. C. Mackenzie's Violin Concerto, Op. 32, and Miss Crichton's vocal skill in Weber's "Ocean, thou mighty monster."

MISCELLANEOUS MUSICAL ITEMS.

THE third marriage of Mme. Patti is fixed for January 25th, at Brecon. The statement that there would be a Protestant as well as a Catholic celebration of the marriage has been contradicted. There will be only one ceremonial, and that Catholic one.—It was reported in musical circles during the second week in December that the dispute between Mr. Faber and the Syndicate at Covent Garden had been amicably adjusted, and that the Royal Opera season will be conducted on familiar lines. The talk of summoning Signor Lago to take the post hitherto filled by Mr. Grau was therefore premature. The last great operatic dispute was in 1870, when a rupture took place leading to some rival performances at Drury Lane by Messrs. Wood and Jarrett. Mr. Faber, confidently anticipating a good season at Covent Garden, is about to spend some thousands in various alterations and improvements in the theatre.—The Lyceum Theatre is to be occupied in the new year by the Carl Rosa Company. It is stated that the season will last for six weeks.—Another new operatic venture is the National Grand Opera Company, organized by Mr. Robert Cunningham, to start in Dublin on January 9th for a season of sixteen weeks. Among the best known of the artists are Miss Ella Russell, Mr. Hedmond, and Mr. Ludwig. The company will appear for a fortnight at the new Kennington Theatre. Some revivals of Meyerbeer's operas are promised.—The Chamber Concerts of MM. Josef and Paul Ludwig at the Salle Erard attracted considerable attention owing to their artistic quality.—Mr. Frederick Dawson boldly attacked the two pianoforte Concertos of Brahms, under the direction of Prof. Klindworth, at St. James's Hall on the last day of November. It was a difficult task, but Mr. Dawson accomplished it successfully.—We have had a variety of miscellaneous concerts, good, bad, and indifferent.—The London Ballad Concerts wound up their season successfully.—Mr. Robert Cunningham, at the Salle Erard, December 3rd, gave a vocal concert, in which his own singing was a prominent feature.—The Requiem of the Belgian composer, M. Depret, has been performed at Queen's Hall. Although meritorious in an unpretentious way, it was somewhat coldly received.—The Bayreuth Festival next season promises to "beat the record." Already seats to the value of £4,000 have been disposed of. On the Continent there is also a great demand.—Dr. Joachim's Biography, recently published in Berlin, is being eagerly inquired after in London, especially as there are particulars given in it of an unperformed Violin Concerto of Schumann.—Mascagni, encouraged by the reception of his Japanese opera, is already at work upon a new opera, to be called *Le Maschere*.—At Miss Fanny Wool's concert on December 21st a trio in c sharp minor, by Ph. Scharwenka, Op. 100, was performed for the first time in London. It was in three movements—*Lento e tranquillo*, *Allegro*, and *Allegro Appassionato*. The trio contains some beautiful passages, and will doubtless be soon heard again. The want of contrast is a feature which will hinder its popularity to some extent, yet the trio is certain to be admired as a whole.

Musical Notes.

Berlin.—A new violin concerto by the Russian violinist Conus was successfully introduced by the composer's countryman, Alexander Petschnikoff, at Arthur Nikisch's Philharmonic Concerts. A "Fest-ouverture" by Draeseke fell flat.—Wilhelm Tappert has published a pamphlet

upon the fifty-four "Erl King" settings in his possession, of which thirteen have never been publicly sung. The first composer was the famous Corona Schröter (1748-1802).—The reception of the three-act serio-comic opera, *Don Quixote*, by Wilhelm Kienzl, at the Royal Opera has disappointed the admirers of the same composer's popular *Evangelimann*. Herren Bulss and Lieban were the most prominent performers. Dr. Muck conducted with his usual ability.—The well-known pianist, Eduard Risler, produced, in conjunction with Prof. J. Mossel, violoncellist, a set of "Variations Symphoniques" by the recently deceased young composer Boëllmann, which proved a work out of the common.—The Brothers Borisch Quartet produced a new string quartet by their "second violin," Alfred Borisch, which met with much favour.—The completion of 100 gratuitous organ recitals by Bernhard Irrgang deserves special acknowledgment.—Lilli Lehmann gave an admirable song recital, including some interesting novelties by R. L. Hermann; the above-mentioned E. Risler, was the accompanist.—The German capital owns the largest number of musical schools, viz. 118, and each of them seems well stocked with pupils.—The comic opera, *Der Prinz wider Willen*, by Otto Lohse, was given for the first time at the Theater des Westens with popular success. Two new songs, with orchestral accompaniment, by Richard Strauss, "Hymne," by Schiller, and "Pilgers Morgenlied," by Goethe, were successfully produced by the Wagner Verein.—Ernst Mielck gave a concert of his own compositions, including a symphony, a pianoforte concerto, etc., but without justifying this high flight of ambition.—The Conservatorium des Westens has passed into the hands of Director Lösche.

Brunswick.—*Cleopatra*, a four-act opera by Wilhelm Freudenberg, has been revised and produced with considerable success.

Meiningen.—*Robespierre*, by Heinrich Welcker, has created a strong impression.

Munich.—*Der Pfeiffer von Hardt*, a five-act opera by Ferd. Langer, with Herr Bertram in the title rôle, barely achieved a *succès d'estime*.

Essen.—A cantata, "Die Jungfrau von Orleans," by Ad. Lorenz, given under M. D. Witte's baton, met with a favourable reception.

Stuttgart.—S. de Lange's oratorio, *Moses*, was given for the first time in German under the composer's direction. The work is too prolix, and lacking in originality.—The one-act *A Stage Rehearsal* (posthumous), by Lortzing, has met with favour.

Cologne.—Prof. Isidor Seiss has celebrated the twenty-fifth year of his directorship of the Musical Society.

Hamburg.—The opera *Hiob*, by Rich. Lederer, met with marked success.—The one-act music-drama, *Wikingerfahrt*, by Felix Woysch, was also well received.

Nassau.—Dr. Fahlberg has offered various prizes, amounting to 1,000 marks, for the best Lahn-Preislied.

Bonn.—The prizes offered for a string quartet and a pianoforte quintet were won respectively by Willi Berger, of Berlin (his third capture of a first prize), and Bernh. Scholz. Two prizes for wind chamber-music will be renewed for competition till the end of June, 1899. Communications can be addressed to Dr. Josef Joachim, Berlin.

Hanover.—The local Conservatorium, which was opened October 25th, 1897, with 28 pupils, had increased their number to 150 by the end of the first year.

Vienna.—In response to the prize offered by the celebrated pianoforte-maker, L. Bösendorfer, seventy-two pianoforte concertos have been sent in. The jury, composed of MM. Epstein, Gericke, Grünfeld, Leschetizky,

and Rosenthal, have selected three works—by Eduard Behm, Ernst v. Dohnányi, and Ian Brands-Buys respectively. The final allotment is to be made by a *plébiscite*.—No less than 53,500 francs are said to appear upon the first list of donations from France for the Vienna Brahms monument.—Bravo, France!

Agram.—Lortzing's original score of his most popular opera, *Czar und Zimmermann*, is said to have been discovered by accident in the archives of the Opera.

Paris.—A monument will be erected to Ch. Garnier, the architect of the Grand Opéra ; 20,000 francs have been collected, but a total of 55,700 francs is required.—The receipts of this house were, in October last, 288,434 francs, averaging 16,024 francs each for eighteen performances, against 16,844 francs last year. The biggest sum, 20,875 francs, was realized on a *Walküre* night ; the smallest, 9,852 francs, for a *Don Juan* performance.—The Conservatoire Concerts have returned to the Rue Bergère, this being their seventy-second season.—*Véronique*, a three-act operetta provided with some pretty music by André Messager, has been produced at the Bouffes-Parisiens.

Nancy.—Under the direction of Guy Ropartz, a symphonic poem, "Viviane," by Chausson, was produced for the first time.

St. Petersburg.—The Peter Tschaikowsky monument has been unveiled with great solemnity at the *foyer* of the Conservatoire.—A clever new violoncello sonata, by Fr. L. Kaschperon, has been well received.

St. Gallen.—A complete Wagner-cycle has been started, beginning with *Rienzi*. Plucky little St. Gallen !

Zürich.—A legend, *The Miracle*, by Lothar Kempfer, has been successfully given for the first time.

Christiania.—Johan Selmer gave a concert of his own compositions, including a symphonic poem, "Prometheus," and a Northern Festival Processional March, with complete success.

Milan.—Umberto Giordano's opera *Fedora* achieved a decided success, owing also greatly to Bellincioni's impersonation, and Angloletti's *Mozart's Last Days* met with a very friendly reception.—A bust of Bellini, sculptured by Sassi, has been placed in the "cercle" bearing the composer's name.

Treviso.—A new opera, *Giovanni's Huss*, by Huguo Tassaro, was well received at the Teatro Sociale.

Bologna.—Wagner's *Ölterdämmerung* opened the session with phenomenal success. The Funeral March had to be repeated ! Musical culture is making fast strides in the "Sunny South."

Turin.—The Vienna prize opera, *Die Creolin*, by Federigo Collin, was well received.

Rome.—Mascagni's eagerly-expected opera, *Iris*, which had given rise to some painful conflicts between the composer, the conductor, Mascheroni, and the tenor, de Lucia, proved a considerable disappointment. As the Queen of Italy expressed it : "Mascagni could be original if he were not trying to be so." But COULD he ? The one-act *Cavalleria Rusticana* of this enormously overrated "maestro" has so far been his only genuine success.—The receipts of the *première* of *Iris* reached, owing to fabulous prices paid for seats, 32,000 francs.—A new monthly, named *Bolettino Musicale Romano*, has been started.

Venice.—Seven cities claimed the birth of Homer. Five already come forward as the native place of Abbé Lorenzo Perosi, composer of *The Resurrection of Lazarus* and *The Resurrection of Christ*, just produced at Rome.

Rieti.—*La Contessa Fruttarola*, an operetta, by Pierangeli, has been played without any marked success.

Parma.—*La Burla*, a little children's opera, has been

produced. The composer, Parisini, has made a speciality of works of this kind.

Florence.—An opera, *Pasqua d'Azzini*, by Sauvage, Italian in spite of his Gallic name, poor in invention and replete with plagiarisms, has met with small favour. On the other hand, a one-act lyric legend, *La Prima Notte*, by Renato Brogi, pupil of the Milan Conservatorio, was more favourably received.

Madrid.—*Gonzola of Cordova*, by Serrano, had a successful *première*.—Considerable talent is shown in another operatic work, *Maria del Carmen*, by a young composer, Enrique Granados (pupil of Felipe Pedrell), who has already been favourably known by some quartets, pianoforte and other works.

DEATHS.—Felix Delhasse, *litterato* and editor, aged nearly 90.—Delorme, organist and composer, aged 78, whilst playing at church.—Raffaele Fiorini, famous violin-maker, aged 70.—Pietro Grulli, another celebrated violin-maker of Cremona.—Sofia Gambaro-Mercadante, widow of the once-famous composer, 86 years old.—Alessandro Bettini, celebrated vocalist, and husband of the famous alto, Zélia Trebelli (Gillebert), born 1820 in Novara.—Walter Steward Broadwood, formerly partner in the famous firm of pianoforte makers, excellent flautist and patron of art and artists, born 1819 in London.—E. Pacini, favourite librettist, aged 87.—Mme. Lacombe-Duprez, celebrated vocalist, aged 56.—Giuseppe Lamperti, son of the famous vocal teacher, theatrical agent, and *impresario*.—Angelo Gaviani, violinist and composer for his instrument, aged 63.—Jean Baptiste Katto, the well-known Brussels publisher, formerly flautist and conductor, aged 80.—Emmanuel Joseph Fievet, librarian of the Monnaie Theatre, Brussels, conductor and composer of ballets, aged 75.

IN THE PRESS.

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A Theoretic Companion to Practice.

PART I.

BY

FRANKLIN PETERSON.

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